



Newsletter July 2004

New Zealand Poetry Society

Te Hunga Tito Ruri o Aotearoa

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WELLINGTON

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Month's Meeting

Thursday July 15th 8 p.m.
Turnbull House 11 Bowen Street
Wellington

Pat White
& Karori Wildlife Sanctuary Writers

2004 NZPS

International Poetry Competition

Reports & Prizewinners

Thanks from the NZPS to our excellent judges **Elizabeth Smither, James Brown** and **Richard von Sturmer** for their work this year. Some poets gained more than one place, but as always our competition is blind – judges do not know the identity of the poets.

We are also grateful to the Asia 2000 Foundation for their support of our Haiku Junior section.

Open Section

Elizabeth Smither judged this and there were 680 entries. Here is the judge's report:

"First I'd like to say how much I enjoyed myself, was mortified at having to narrow the entries down to a small number of winners, highly commended and commended. I've judged other competitions in near despair at finding something: this was most definitely **not** the case. I suppose a judge should aim to flatter and please but it is always true that the poems themselves decide.

"Allen Curnow claimed the way to test a poem was to give it a poke with a stick to see if it was alive. Very many of those that were not place-getters were well and truly alive.

"The variety was great and the range wide and there was confidence. Years ago New Zealand poetry seemed full of depression and misunderstandings and suicidal notes-to-self. If this competition were a political poll the man/woman alone gloom seems to have passed and we can observe, enjoy and laugh at ourselves:

'Forget the gym, weights, bars and springs
for none of that is cheap.
A new way you can get in shape is out there,
crutching sheep.'

(from *The Ultimate Work-out*)

"There was energy and movement, creating its own music:

'he paws open
the bathroom door
sneaks in
belly low
splatters my
pot plants
over the bath
cuffs the carnations
breaks the vase'

(from *Hina*)

- and advice on how to live after quitting your job

'After tea we can go outside
prune the roses with our
bare hands.

Eat the thorns.'

(from *Final Demand*)

- the palpable love of a street in *Subdivision* or just Onthejob pig dog. I revelled in the Butterfly House, Melbourne and worried about *Annie*:

'This is for my friend Annie I bruised on a
roadside, denting her
red
Allegro and crushing her exam hope.'

"I kept returning to the winner with its lovely sense of ritual on the hoof, making it as the poem makes itself; to the introverted and so deftly-assembled world of the undertaker; to the lingering image, so like a photograph, of Robin Hyde and 'the haunting weight of jonquils in her bare arms...'

"Thanks and congratulations to everyone who took part. And there is even a poem anticipating the awards ceremony:

'Then the woman who won the competition
read a poem about another poetry evening.
And the guest poet comes on after the break
and we love her.'

(from *Poetry Society*)



1st Prize

Harvey Molloy (Wellington)
Diwali

2nd Prize

Michael Harlow (Alexandria)
The Undertaking

3rd Prize

Helen Bascand (Christchurch)
Robin Hyde:-Five photos & a poem



Highly Commended

(in no particular order of merit)

Helen Bascand (Christchurch)
from How to... 2: How to ride a bicycle

John Bird (Australia)
Winter Mandarins

Karisma Vala-Blackmore (Hamilton)
Plantation Tour

Glenda Fawkes (Otaki)
Landscape with dogs

Bernard Gadd (Auckland)
the end of the snap shots

Laurice Gilbert (Wellington)
Audiology Report

Michael Harlow (Alexandria)
Translating Narcissus

Jessica Le Bas (Nelson)
of mice and hawks

Catherine Mair (Katikati)
*Preparing for death in a pitching aircraft
5,000 feet above Cape Cook*

John O'Connor (Christchurch)
Moonlit quay

Ralph Proops (Wellington)
Precious Economies

Sarah Quigley (Christchurch)
The football field

Sue Wootton (Dunedin)
Russian Song

Commended

Ernest Berry (Picton)
"They should call this place Windwhistle"

Philippa Christmas (UK)
Growing

Robin Fry (Lower Hutt)
Astral flight

Louis Heap (Auckland)
Anger Goes West

Vivienne Plumb (Wellington)
The Geographics of Italia

Charline Pocock (Eketahuna)
Driven

Kerry Popplewell (Wellington)
1960: Margaret travels to Taupo

Nicola Saker (Wellington)
The Importance of Poetry in Place Names

Lee Scanlon (Westport)
My mate John Farnham

Jane Tremewan (Wellington)
The Hawk

Sue Wootton (Dunedin)
Quiet

Nola Borrell (Normandale)
Genealogy

Open Junior Section

This was judged by James Brown and had 212 entries. In his judge's report he said:

"What struck me most while reading the poems was the extent to which poetry is an exact science. It only takes one or two duff or unnecessary lines or words to spoil an otherwise successful poem. Last lines are particularly crucial: a good conclusion can give considerable lift to a rather ordinary poem (e.g. *Common Bond*), just as a poor conclusion can greatly deflate, even destroy, an otherwise fine poem. Many poems had excellent moments, but were let down by lines or words that were predictable, clichéd, redundant, overly poetic (trying too hard to sound like poetry), overly explaining or plain clunky.

"Poems that were purely descriptions, a common classroom exercise, often ended up wallowing in poetic clichés. Those poems that best avoided such pitfalls gained honourable mentions. *Autumn* uses a highly original conceit; *The Old Tree* provides a series of nice descriptions; *Autumn Tree* is well turned, if somewhat poetic, while *Fire* perhaps overdoes the descriptive language, but its conceit is still strong. Descriptions are all very well, but poems that utilise descriptive language within a broader narrative or use it to show other things usually have more to offer.

"Centre-justification should simply be banned outright. This computer-generated curse creates the illusion of a well-shaped poem, but actually ignores the sounds and rhythms of the lines and pays scant attention to the true shape and flow of a poem.



“*My Window, The Truth About... Panther* (an excellent display of regular rhyme and rhythm) and *Autumn Tree* all show admirable attention to line-breaks.

“There were less poems dealing with painful or disturbing subjects this year. Again, the common problem with such poems is that they frequently slip into stock expressions of grief and anger. *Family Death* and *My Dad* do have lines that could perhaps be cut or re-written, but on the whole the distress of each poem’s speaker is convincingly conveyed with, in the case of *Family Death*, numbed restraint and, in the case of *My Dad*, disturbing violence.

“And so to the winning poem. As its title suggests, *The Enormous Picture* takes on some big themes. Yet in nice contrast to its confident, matter-of-fact tone, the poem provides more questions than answers. It opens with a fine image of falling through the sky, after which the difficult, abstract concepts take over. The lack of punctuation makes the first four lines, simple as they individually are, a challenge to connect. Falling ‘too fast’ (presumably toward death) is something to avoid, hence ‘we ask to stop’. But ‘yet’ in the following line reminds us that stopping is synonymous with death, and in a life-affirming move asserts that ‘no-one truly wants to leave’. Thus we might sometimes want to stop falling ‘too fast’, but we don’t actually want to stop. Nevertheless the poem still links the desire ‘to stop’ to a desire for death, even if it immediately goes on to insist that this is a false desire. It therefore acknowledges that there are times ‘when we fall too fast’ and ‘the sky is a boiling black smear’ that might cause us to wish we were dead.

“The coda continues the poem’s compact grappling with weighty issues. In the same strong tone we are told that ‘Death is not a weakness’, which exhorts us not to underestimate the gravity of death or, perhaps, those times when it might seem like a preferable option. Given the previous line’s clear life-affirming message, it would have been perfectly logical for the poem to dismiss any desire for death as a weakness. But it appreciates the complexities of the issue; that suicidal tendencies are not so easily fobbed off as delusions of the weak and that everyone, even the strong, will eventually die. The final line springs a startlingly fresh view of the kind of afterlife we can expect, wherever we might end up and however we have died. It is simultaneously funny, horrifying (or heavenly, depending upon your opinion of TV) and strangely accepting of the fact of death.

“Second place-getter, *My Window*, is much more straightforward. In many ways it epitomises what many people consider poetry ought to be – the gentle musings of a sensitive speaker. And, true to form, the speaker focuses in on a highly ‘poetic’ detail – ‘flowers’ – feels ‘grateful’ and ‘lucky’, then makes a wish.

“What is particularly noteworthy about the poem is its craft. Great attention has been paid to the sounds and rhythms of the words, which the line-breaks carefully work in with. The poem is in free verse, but many of the words chime together beautifully – looked/ counted; window/ flowers/ stars; purple/ grateful/ pebble/ bubble; wish/ off – contributing to the poem’s easy lyricism. Of course, words can create all sorts of music; but if a poem were a concert, this ‘classical’ performance would get a standing ovation.

“*Bald* nabbed third spot by a nose. It begins with a rather well-worn simile comparing an old man losing his hair to a tree losing its leaves. I’m not even sure how convincing the comparison actually is, but maybe I’m just not imagining the right sort of tree. Autumn, however, is exactly the right season in which to situate the old man.

“The fourth line is possibly unnecessary, but I think the final five are crackers. The scene sketched by ‘He is standing silently / Minding his own business / Looking small and stout’ is remarkably vivid and gives just the right amount of information. Not so much that every last crease and colour are filled in, yet not so little that there are too many possibilities. The details are perfectly weighted so that the reader’s imagination is gently prodded into creating its own picture.

“But what I especially like about the poem is its mysterious penultimate line. What is the ‘loud crackling beneath his feet?’ Leaves? But we know the old man is ‘standing silently’. The fact that he is old and not moving might suggest that it is Death that approaches. The last line has a wonderful drifting quality that suspends the scene at just the right moment. And so the reader is left there too, wondering, their imagination trying to peer beyond the words for uneasy answers.



1st Prize

Ursula Gilbert-Potts (Onslow College, Wellington)
The Enormous Picture

2nd Prize

Daisy Lim (Homeschooled, Ohaupo)
My Window

3rd Prize

Marcus Hildreth (Hereworth School, Havelock North)
Bald



Highly Commended (in no particular order of merit)

Harriet Bowker (Cobham Intermediate School, Christchurch)
Common Bond

Greg Severinsen (New Plymouth Boys’ High School)
Panther

Hayley Jane Were (Fairfield College, Hamilton)
The Truth About ...

Angela Yoo (Cobham Intermediate School, Christchurch)
Autumn

Commended (in no particular order of merit)

Sarah Gawn (Kerikeri High School)
Fire

Michael Hackett (Kerikeri High School)
My Dad

Eve Hopping (Cobham Intermediate School, Christchurch)
The Old Tree

Daisy Lim (Homeschooled, Ohaupo)
Autumn Tree

Matt Oldfield (Masterton Intermediate School)
Family Death

Nancy Wang (Cobham Intermediate School, Christchurch)
Questions asked, answer replied



Haiku Section

Richard von Sturmer judged this and there were 617 entries. Here's his report:

'The mind of haiku, or we can say the spirit of haiku, is to see everything new and fresh, to drop our preoccupations and concepts about things and experience them directly. Good haiku, haiku that make surprising connections between things, that link Nature with our own human nature, are born from this spirit. This applies not only to the writing of haiku but to appreciating them when they appear on the page. When asked to judge haiku, one has to decide if a moment of perception has been successfully translated into a poem. Is the essence there? Do we, as readers, experience what the writer has experienced? Is there an insight that goes beyond surface description?

'Slowly reading my way through this year's submissions, I make a first cut: 617 haiku down to 87. Gone are those that are too obscure, that fail to come alive on the page. Gone also are those that contain too many words - in particular, dull or overused adjectives. Thankfully there are only a handful of poems that still cram in unnecessary words to fulfil the outdated 5-7-5 syllable count. End rhymes in English haiku faded away decades ago, and I'm glad to see that the mechanical adherence to 5-7-5 form is also on its way out. At the opposite end of the spectrum, I have to put aside those poems that are too telegraphic, so pared down that they become cryptic instead of evocative. Reportage has to go as well. A good haiku is not just a report on nature, not just an observation. Autumn leaves blowing across the road are not enough.

'For the remaining 87, I switch from eliminating to retaining. It's important to read through this number again and again as some poems slowly unfold their qualities while others reveal themselves as being too clever or too forced.

'**Some general thoughts:** Encouraging to read haiku with Maori themes. Hopefully, in years to come, there will be a growing number of haiku written in Maori (there was one this year). And although New Zealand rural areas and coastline were well represented, I'd have liked more gritty, urban haiku.

'Perhaps, as many overseas competitions do, there should be a separate section for pure senryu (comic haiku). There were a number of fine senryu this year: it's a form that seems to strike a chord with the New Zealand psyche. However, in the competition as it stands, I believe a haiku judge would prefer to give first place to a 'serious' haiku, to a poem that has a deeper, more poetic resonance. In other words, senryu are at a disadvantage at the moment. My own choice for third place is a killer senryu that deserves a wide readership.

'And so to this year's selection. In 5th place is

'crow at the drip
ping tap
misses every drop'

'A refreshing sense of space (in the middle and between the drops) and a great example of a concrete haiku. It is encouraging that several entries in this year's competition were adventurous with the layout of their poems. As well as being visually strong on the page, this haiku immediately creates a vivid scene in the mind of the reader. (I can't help but wonder if the crow, a highly intelligent bird, really did miss every drop.)

'In 4th place we have a more traditionally composed haiku from our part of the world:

'tea-tree blossom –
the thud of a pick
into frozen ground'

'The contrast of the heaviness of the pick and the delicateness of the pale flowers is very effective. As well as hearing the blow of the pick, you can feel the vibrations in the ground shaking the tea-tree. Each time I return to this haiku, it continues to resonate for me.

'In 3rd place is:

'powhiri –
women sit behind the men
guessing who farted'

'A perfect senryu which brought, and still brings, a smile to my face. This is a poem that you want to share with others, a succinct and wry observation that mixes Maori protocol and sexual politics, all in the space of three lines! The reader is right there, seated behind the women, perhaps leaning forward to listen to what they have to say.

'Human affairs, especially family dynamics, continue to be a fertile ground for contemporary haiku. For second place I chose:

'grandson's visit
we compare notes
on his parents'

'With just eight words we have a poem that encompasses three generations. There is a quiet humour here, yet also something deeper. This is a haiku you can enter into, as through a doorway, and expand, bringing to it your own experience of being part of a human continuum.

'First place goes to:

'a marshmallow sun
in the mist
my horse snorts'

'Every time I read this haiku, it draws me further into its world, with each part reflecting and adding to the whole in a surprising and arresting way. The first line is both novel and puzzling, 'marsh' being an odd, wet word to go with 'sun'. However, this strangeness makes perfect sense, and creates an effective image, when we read the second line: the sun does appear soft and diffuse. The coup de grâce then comes with the final line: more clouds of vapour. While retaining its modern sensibilities, it takes me back to horse verses written by Shiki and Basho. All in all an excellent haiku, one that glows with its own subtle radiance.

1st Place

Elaine King (Auckland)
a marshmallow sun

2nd Place

Jeanette Stace (Wellington)
grandson's visit

3rd Place

Karen Peterson Butterworth (Otaki)
powhiri

4th Place

Ron Moss (Tasmania)
tea-tree blossom

5th Place

Jeffrey Harpeng (Australia)
crow at the drip



and finally, in 1st place: 'earthquake
only the sky
is still'

'This winning haiku is a poem that we can experience from the soles of our feet up. Haiku normally concentrate on those small and undramatic occurrences in our everyday life. In contrast to this, 'earthquake' is a fine observation of a large and extremely dramatic event. When the earth shakes, everything around us is set in motion. And yet, if we look up, the sky above is serenely unmoved. A powerful and compact poem. Well done.'

1st Place

Dora Davidson (St Andrew's College, Christchurch)
earthquake

2nd Place

Charlotte Trevella (Rangiruru Girls' School, North Canterbury)
below the light

3rd Place

Dora Davidson (St Andrew's College, Christchurch)
traffic jam

4th Place

Kate Slaven (Paparoa Street School, Christchurch)
Moonlight

5th Place

Annalise Da Costa (Burnside Primary School, Christchurch)
my dog yawns

Highly Commended

Daniel Burke (Banks Avenue School, Christchurch)
the light bulb shines bright

Savannah Cran (Ilam School, Christchurch)
silver ship in sunlight

Dora Davidson (St Andrew's College, Christchurch)
night train

Eric Liao (Wellington College)
one step

Toby Mannis (Medbury School, Christchurch)
moonlight

Thomas Oh (Elmwood Normal School, Christchurch)
beside the barbed wire fence

Robert Poynter (Swannanoa School, North Canterbury)
thousands of pebbles

Kate Slaven (Paparoa Street School, Christchurch)
line of washing

Charlotte Trevella (Rangiruru Girls' School, North Canterbury)
dappled rocking horse

Charlotte Woodfield (Christchurch Girls' High School)
earth moon frozen

Commended

David Bellamy (Cobham Intermediate School, Christchurch)
swooping spiralling

Alex Green (Upper Moutere School, Nelson)
falling really slow

Kim Joohwan (Bucklands Beach Intermediate)
a rich summer breeze

Josiah Lilburne (Elmwood School, Christchurch)
winter mist

Lisa Lyon (Otago Girls' High School, Dunedin)
an unstoppable cloud

Genevieve Maindonald (Elmwood Normal School, Christchurch)
moonlight

Rebecca Poff (Banks Avenue, Christchurch)
cool fresh water

Harry Small (Wellington School)
a ripe apple

Ashley Sycamore (Omokoroa Point School, Tauranga)
moonlit skies

Kristu Theobald (Northgate, New Plymouth)
iridescent glow



From Margaret Vos

I have really enjoyed the challenges and opportunities during my past two years as President. I appreciate the chance I have had in this position not only to serve the NZPS, but also to get to know our fantastic Committee even better, and to recognise how talented our poets throughout the country are. We are truly rich in the variety and ability of our poets.

I'm also grateful to Gillian Cameron for standing for (and being elected to) the Presidency - I know I leave the NZPS in the most excellent and capable hands, and that she will continue to grow the NZPS. As a note to my report, the financials for the past year, and the budget for the future year, can be obtained upon request to the NZPS (by post or e-mail).

Finally, I wish all our members and friends happy writing. I hope to indulge in the same for a bit.

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New Zealand Poetry Society  
Te Hunga Tito Ruri o Aotearoa

## President's Report 2004

### Summary

2003-2004 has been another successful as well as challenging year for the NZPS. We have made further progress towards our goals of more national representation by, and profile for, the Society, in spite of the limitations presented by a very strict budget coupled with an increasingly smaller Committee.

### Accounts

The audited accounts of the NZPS for the year to 31<sup>st</sup> March 2004 show a small positive balance. Net income over expenditure was \$4,222 – this figure represents actual money left after all commitments are met. As at 31<sup>st</sup> March 2004 our total assets were \$30,017 minus committed funding of \$19,859 (\$10,000 from CNZ for the 2004-05 year and special project grants \$9,859), which leaves net assets of \$10,158.

Expenditures this year included funding for the anthology launch in November; purchase of stationery and other consumables; honoraria; website development and ISP; guest reader fees and travel; and new projects such as the Poets in Workplace project.

Last year's small subscription increase has not compensated for the significantly increased costs of running the NZPS, so additional external funding has been sought and received for this year. It is likely that the subscription fee will have to be increased in the next few years to compensate for increased costs and the trend toward paid roles.

### Creative New Zealand Grants for 2003-2004

We are very grateful for CNZ's continuing support of the NZPS – indeed we could not exist in our current form without it (or a large subscription increase).

Grants from CNZ totalled \$24,500 last year: \$8,000 for the Annual Programme in 2003-2004 (excludes special projects); \$6,500 for the South Island Poets tour in May 2004; and \$10,000 for the Annual Programme 2004-2005. The increase in the annual grant of \$2,000 (from \$8,000 to \$10,000) relates to CNZ partly funding the Secretary's honorarium.

### Website

In 2003 our new website at [www.poetrysociety.org.nz](http://www.poetrysociety.org.nz) was developed, which has been a great tool to better serve our members, increase our profile, and provide information to the rest of New Zealand and abroad. However, as with other tasks, we could not regularly perform upkeep on the site. We needed a dedicated website developer who would maintain our information and keep it up to date, manage the administrative side of the site e.g. passwords, develop new members' services, and help expand the NZPS' profile at home and abroad through our online presence.

I am pleased to report that **Jane Harris** in Wellington has taken on the role of Website Developer. Jane has many years' experience in the arts world as well as web maintenance, design and development. A small honorarium is attached to this professional, part-time position. Welcome, Jane!

### Logo

The new logo developed last year has been a great success. Along with our new stationery and website, it has boosted the appearance of all our communications and greatly raised the profile and perception of the NZPS as a professional organisation. The Committee considers the extra funds spent on these items to be money well spent.

### Wellington Readings

During the 2003-2004 subscription year Wellington was treated to readings by the following excellent poets:

Victoria University Workshop Poets (April); Diana Bridge (May); Jenny Bornholdt (June); Writers International (July); Whitireia Writing Workshop (August); Millionaire's Shortbread Poets (Mary Jane Duffy, Mary Creswell, Mary Macpherson and Kerry Hines) (September); International Festival of Poets – A Local Flavour (October); and winners and contributors to our 2003 anthology *something to expiate* (November). In 2004, Michael Harlow (February) David Howard (March) were the guest readers.

Two major changes occurred to the hosting of Wellington meetings during this subscription year. First, the koha system was instituted to make them more consistent with other regional meetings (members no longer attend for free). Second, because the tasks involved with running the meetings were too numerous for the limited number of committee members to manage simultaneously with their other commitments, a volunteer Wellington Readings Committee was formed to take over those tasks. I would like to formally recognise **Nola Borrell** and **Robin Fry** for their hard work and dedication in stepping in to run the meetings, and **Ron Riddell** and **Saray Torres** for acting as committee liaisons and working with Nola and Robin to organise meetings. Without them, there would be no Wellington readings at Turnbull House every month.

### Workshops

The 2003 poetry workshop was a sold-out success with **Shannon Welch** as tutor. Shannon was an Iowa Writers Workshop poet visiting Victoria University and we were fortunate to have her run the 3-session workshop in Wellington. She put all attendees through their paces, working on a variety of forms from traditional through to the most free-form works that attendees could produce.

In 2004 the workshop is planned for one weekend in July due to the hands-on nature of the workshop. **Laurice Gilbert**, visual artist and poet (as well as retiring NZPS committee member), will run the workshop and focus on ways to present poetry other than print publication. Attendees are sure to come away inspired and armed with new ideas about what 'publication' of their work means.

### International Poetry Competition and Anthology

**Giovanna Lee** acted for a second year as Competition Secretary for our International Poetry Competition. Her achievements include raising the number of student haiku entries so that our sponsor Asia 2000 Foundation increased their funding by 10%.

Judges for the 2003 competition were **Keri Hulme**, **James Brown**, and **John O'Connor**. We were fortunate to have such high-profile authors to help us attract entries and place the Competition in a global perspective. Our thanks go to the judges as well as to Giovanna for a job well done. Regrettably, Giovanna is leaving this position so it will be advertised for the 2004 competition. In November we launched the 2003 poetry anthology *something to expiate*. **Anne Harré** edited this anthology and well-known photographer **Alan Knowles** took the cover photo. The anthology was again a success, selling out completely soon after release.



For 2004 we again strived to increase the number of entries to self-fund the Competition. Our judges are **Elizabeth Smither** (Open), **James Brown** (Junior), and **Richard von Sturmer** (both Haiku sections).

We continue to work on the forms, and dates of opening and closing, to achieve the maximum number of entries and reach the highest number of poets both in New Zealand and abroad.

As usual, we plan to compile and publish an anthology in November 2004 to launch in Wellington.

### Newsletter

Our newsletter continues to be an excellent source of poetry news and events from around the country under **Jenny Argante's** new editorship. Readers will have noted the new format and content. The Wellington report was shifted to the same section as other regional meeting reports to make the newsletter more internally consistent as well as reflecting our increasing national focus. Jenny has also sought poetry essays for the first page to spark thoughtful considerations about poetry in New Zealand.

**Thank you to the members** who regularly submit new items, reports, and letters for the newsletter – these are dedicated but usually unrecognised contributors, and without them the newsletter's content could be quite slender!

### Northern Lights Tour

**David Howard** organised another excellent tour for the NZPS with the Northern Lights Tour by **Nick Ascroft**, **Emma Neale** and **James Norcliffe**. With support from Creative New Zealand these three poets toured a number of venues in and around Gisborne, Whakatane, Tauranga, and Rotorua. Of special mention is the appreciation expressed by several of the local high school teachers who noted that they are not often a destination for this type of tour, and were happy their students were exposed to such literary talent.

### Poetry Advisory Service

We have always received requests from both members and non-members to read and review their work and provide commentary back – essentially asking, "Am I any good?" To address this need, we are facilitating a Poetry Advisory Service to be co-ordinated by **Nola Borrell**. Primarily for members, the Service will arrange for a well known, published poet to review submitted work and provide constructive feedback. Members will pay a discounted fee for the service but depending on demand we expect to make it available to non-members. Details available from Nola or from the NZPS.

### Poets in Workplaces

To further the aims of the NZPS to promote and support poets and poetry in New Zealand, the Poets in Workplaces pilot scheme commences in 2004 with some initial funding provided by CNZ. Developed and managed by **Gillian Cameron** and **Vivienne Plumb** and with assistance from Professor **Bill Manhire** of the IIML, the scheme pilots a project of matching an experienced poet with an appropriate workplace for a period of time, during which the poet will undertake an agreed programme of work for a fee. This will include observing and interacting with the workplace and producing new poetry and poetry experiences for staff and clients. The first Poet in Workplaces is **Dinah Hawken**, attached to the Wellington Botanic Gardens.

### NZPS History

New life has been breathed into this project by **Cheri Pinner**, who has taken over the research and writing of our history. A manuscript is being drafted, and many current and former members have been or will be contacted for information, memories, and documentation. We look forward to seeing this project progress and the resulting history published.

### Review of the Constitution

**Gillian Cameron's** review of the constitution and aims of the NZPS continue and we expect a recommendation will be made this year. Members will be able to vote on any proposed changes either through a special meeting or at the 2005 AGM.

### Misappropriation

Lorraine Ward has ceased payments on her debt, denying that she owes the amount she agreed to pay. Her current balance is \$3,900. We are considering proceeding with police action as Baycorp was unable to collect the balance.

### Administrator & Committee

One of the great and continuing challenges we face as an incorporated society is working from an all-volunteer Committee. As the NZPS has grown, it has become more and more difficult to adequately fill the positions required by our constitution with dedicated volunteers. In addition, this year several members have retired or taken on project work that means they can no longer also do other committee work. In conjunction with the NZPS' expanding role and profile, it became impossible to continue with the position of Secretary as voluntary and in 2003 **Anne Faulkner** took on the role with an honorarium.

Anne recently decided to withdraw from the position and in May 2004 **Helen Heath** took on the position of Administrator, which currently amalgamates the roles of Secretary, Membership and Finance. Fortunately we were able to secure extra funding from CNZ to offer an honorarium. Welcome aboard, Helen!

We see this trend towards paid administrative work in other non-profit societies, and expect it to continue as we move to a more national focus. If the NZPS continues to grow and increase our national profile, we will have to secure increased funding to support our aims.

### Thanks to Committee

The NZPS has been very fortunate in having a hardworking core Committee. Special thanks go to retiring Committee members **Laurice Gilbert** who has acted as our Financial Officer and **Cheri Pinner** who has handled Membership and Newsletter Dispatch, each for a number of years. Ron Riddell and Saray Torres both withdrew from the Committee in May, but Ron has offered to continue to assist with Wellington meetings. Thank you, too, to **Mary Palfreyman** who manages our accounts for us.

Finally I want to add a special personal thank-you once again to **Gillian Cameron**, whose continued support, hard work, and commitment to the Society have kept both it and me going on many occasions.

### Committee positions

Constitutionally required committee positions are: President, Vice-President, Secretary, Treasurer and Members

No nominations were received for Treasurer or Secretary, so unless a suitable nomination is offered from the floor we will continue with the present system of a paid Secretary/Administrator and Treasurer. At-large Committee members are always welcome and do not have to hold a special position, but must attend at least 6 meetings per year and support the aims of the NZPS.

As reported in the Newsletter I am not standing for President this year. I would like to thank the committee once more for their support and assistance both from myself and on behalf of members. I have enjoyed my two years and trust the NZPS will continue to grow under a new President.

**Margaret Vos**  
President

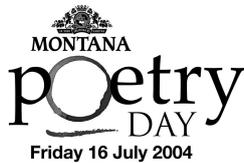
## ☞ From the Editor ☞

I've been getting positive feedback on our Front Page essays and on TalkPoem. Thank you. I welcome your responses, and they do influence what we put in the Newsletter. We like to use as many different voices as possible.

One thing TalkPoem is *not* about: sending in your own work. The poetry used in the Newsletter is quoted in full or part from reports and reviews. Occasionally I use a short poem as a filler – but the only submissions we accept are for KiwiHaiku.

If you want help with your writing, join a local writers' group or poets' workshop, or enrol for a creative writing course. You can even learn online. Some editors are kind enough to comment on a poem they've rejected. Be grateful if they do: editors are busy people, and such feedback from a knowledgeable mentor is helpful. Most importantly, with the new NZPS Poetry Advisory Service on its way under the able management of Nola Borrell you'll be able to take advantage of our friendly and expert advice.

Finally, let's remember that in poetry, as in other endeavours, practice makes perfect.



### Poetry from the page to the stage

Kiwi poets will be out and about, reading, reciting, writing and quoting poetry on street corners, in cafés and bars, libraries and bookshops from Kaitiāia to Bluff on Montana Poetry Day, Friday 16<sup>th</sup> July 2004, New Zealand's annual celebration of our love affair with rhyme, stanza and verse.

Montana Poetry Day events take many forms from street performances, workshops and readings to 'open mike' sessions, competitions, book launches, lectures on New Zealand's greatest poets and films old and new. Organised in conjunction with the Montana New Zealand Book Awards, it brings some of this country's best poets and finalists to audiences eager to hear them.

**Cliff Fell**, whose book *The Adulterer's Bible* is a finalist in the poetry category of the Awards, and poet, **Vincent O'Sullivan**, will be pulling crowds at Montana Poetry Day events in Christchurch. O'Sullivan's book, *Long Journey to the Border: A Life of John Mulgan*, is a finalist in the Biography category. **Robert Sullivan**, who co-edited *Whetu Moana: Contemporary Polynesia Poems in English*, is also a finalist in the Reference & Anthology category, and will be taking part in the inaugural *nzepc Poetry Symposium* in Auckland.

One of the highlights of Montana Poetry Day 2004 is the inclusion of the New Zealand Film Festival screening, *Hone Tuwhare – The Return Home*. Produced by Michelle McGregor, this home-grown documentary follows **Hone Tuwhare** and **Glenn Colquhoun's** poetry tour of Northland. Colquhoun and Tuwhare are amongst this country's best-loved contemporary poets, both were winners of the Poetry category in the Montana NZ Book Awards in 2003 and 2002 respectively. In Wellington the New Zealand Film Archive will present *Short 'n' Sweet*, which includes historic work from artists such as **Len Lye**. The day takes a nautical jib in Marlborough with Picton Poets presenting a performance of poetry with a maritime theme. **Cilla McQueen** features at a *Feast of Poetry* with six local poets in Dunedin.

**Anne French** was a judge for the Montana New Zealand Book Awards this year, and said after reading submissions for the poetry category the judges were left heartened both about the state of New Zealand letters and New Zealand cultural identity in general.

And now the poets are honing their words and polishing their verse in anticipation. To ensure no one goes without a poem on Montana Poetry Day 2004, over 80,000 Montana Poetry Day samplers will be given away throughout the country, with poems from this year's Poetry category finalists and poems from previous winners Colquhoun and Tuwhare.

For a full schedule of Montana Poetry Day events and activities, please visit [www.booksellers.co.nz](http://www.booksellers.co.nz).

The principal sponsors of the Montana New Zealand Book Awards are Montana Wines and Creative New Zealand. The Awards are managed by Booksellers New Zealand and supported by the Book Publishers Association of New Zealand, the New Zealand Society of Authors and Book Tokens (NZ) Ltd.

**Monday 26<sup>th</sup> July**

**Montana New Zealand Book Awards**

All winners announced at a gala evening in Auckland

**Tuesday 27<sup>th</sup> July: Winners Event**

hosted by Auckland Writers & Readers Festival

For further information, please contact Sandra Noakes, Media Co-ordinator, Montana New Zealand Book Awards (ph 09 411 9908, e-mail [sandra.noakes@xtra.co.nz](mailto:sandra.noakes@xtra.co.nz).) Or visit [www.booksellers.co.nz](http://www.booksellers.co.nz)

## ☞ Upcoming Events ☞

### AUCKLAND

#### nzepc's 3<sup>rd</sup> Birthday

Celebrations and a symposium for the New Zealand Electronic Poetry Centre (**nzepc**) will be held at the Gus Fisher Gallery, 74 Shortland Street Auckland CBD on 16<sup>th</sup>-17<sup>th</sup> July. With **Martin Edmond, Sonja Yelich & Mark Young** (Australia), **Murray Edmond, Brian Flaherty, David Howard** (Dunedin), **Jan Kemp, Michele Leggott, Graham Lindsay** (Christchurch), **Genevieve McClean & John Newton** (Christchurch), **Bob Orr, Jack Ross & Robert Sullivan** (Hawaii).

**nzepc** hosts a gathering of writers recently involved with the site for two days of readings, launches and discussion. 16<sup>th</sup> July is Montana National Poetry Day and **nzepc** is three years old!

#### Programme

##### Friday 16<sup>th</sup> July Montana National Poetry Day

###### State of the Art.

Talking about research, poetry and publication.

2-3 p.m. Room 426 University of Auckland, Symonds Street.

Chair: Elizabeth Caffin

**Robert Sullivan:** *The English Moko: Exploring a Spiral.*

**John Newton:** *Double Rainbow: James K Baxter at Jerusalem.*

**Genevieve McClean:** *Finding Dave Mitchell.*

Free admission, with afternoon tea.

###### Murray Edmond & Sonja Yelich.

Auckland University Press launches two new poetry titles.

5.30-7 p.m. Foyer, Kenneth Myers Centre, 74 Shortland Street.

Mihi for symposium: Robert Sullivan.

Readings by Murray Edmond: *Fool Moon* & Sonja Yelich: *Clung*.

Admission by invitation: please contact Christine O'Brien [aup@auckland.ac.nz](mailto:aup@auckland.ac.nz) for information.

Light refreshments will be served.

## nzepe's 3<sup>rd</sup> Birthday Gala Reading

### 13 Poets Perform: Public Anthology of New Work.

8–9.30 p.m. Gus Fisher Gallery, 74 Shortland Street.

MCs: Hilary Chung and Roger Horrocks

with Murray Edmond ~ Brian Flaherty ~ David Howard ~ Jan Kemp ~ Michele Leggott ~ Graham Lindsay ~ Genevieve McClean ~ John Newton ~ Bob Orr ~ Jack Ross ~ Robert Sullivan ~ Sonja Yelich ~ Mark Young. Admission by koha.

### Saturday 17<sup>th</sup> July

**National Radio: Playing Favourites ~ Kim Hill talks to Mark Young.** 10-10.40 a.m.

**On Your Screen Now: Poets as Editors.** 11 a.m.–1 p.m.

Gus Fisher Gallery 74 Shortland Street.

MCs: Michele Leggott & Brian Flaherty.

**David Howard:** *Capital of the Minimal: The Dunedin Sound.*

**Jan Kemp & Jack Ross:** *Sampler: 12 Taonga from Aotearoa/NZ Poetry Sound Archive*

**Robert Sullivan:** *Voyager Citizens: Selection from Whetu Moana - Contemporary Polynesian Poems in English.*

Coming soon: Murray Edmond announces a new **nzepe** poetics e-journal. Free admission.

[Lunch 1–2.30 p.m. Cafes, pubs.]

**Graham Lindsay, Mark Young & Martin Edmond:**

*Inter-island and trans-Tasman voices.* 2.30–4.30 p.m.

Gus Fisher Gallery, 74 Shortland Street. MC: Peter Simpson.

Presentation of Tapa Notebooks to Robert Sullivan, Mark Young & Graham Lindsay. Free admission.

### plus on Sunday 18<sup>th</sup> July

**Soft-boiled #4: Sunday night poetry line-up.**

Mount Eden at 8 p.m. The Odeon Lounge, 3 Mount Eden Road.

Contact Michael Onslow-Osborne 630 3946 or

[tuckerjonson@hotmail.com](mailto:tuckerjonson@hotmail.com).

## HAMILTON

### How to Read & Write Poetry

Poetry has been described as 'the best words in the best order'. The poetry of our own and other cultures, both contemporary and historical, is a rich source of inspiration and provides 'models of excellence'.

Students on this course will be encouraged to compile their own personal anthologies and use them for the study of poetic theory and as the basis of practical composition and work in the classroom and at home. The intention is for students to produce a body of work that can be offered for reading, publication and competition.

During the course we will cover vocabulary; style; simile and metaphor, rhythm and metre, thyme and free verse, sound and sense; traditional forms such as the ballad, sonnet, villanelle, etc.; narrative and performance poetry, and found verse.

Additionally, students will be instructed on audience and presentation and on markets for poetry. Participants are requested to bring three pieces of work as 'work in progress' on the Friday evening for the tutor to read and give feedback to each individual.

The tutor is Jenny Argante, a Tauranga-based writer who edits *BookNews* editor online for the NZ Society of Authors and the monthly Newsletter of the NZPS. Jenny is also co-ordinating editor of *Bravado*, a literary arts magazine from the Bay of Plenty. In 2003 she guest edited a special NZ edition of *Dreamcatcher* (UK).

### Date & Times:

Friday 6<sup>th</sup> August 6–8 p.m.

Saturday 7<sup>th</sup> August 10 a.m.–4 p.m.

Sunday 8<sup>th</sup> August 10 a.m.–4 p.m.

**Venue:** Room S5 Ruakura Satellite Campus  
University of Waikato Hamilton

**Fee:** \$85.00 Places limited to 15.

Contact: Beverley Collison, Centre for Continuing Education,  
University of Waikato (ph 07 858 5229, fax: 07 858 5214,  
[www.conted.waikato.ac.nz](http://www.conted.waikato.ac.nz))

## WELLINGTON

### Windrift

Windrift meets again on Thursday July 15<sup>th</sup> at 1.00 p.m. at the home of Jeanette Stace, 58 Cecil Road, Wadestown. Please note the earlier time of day.

If you would like to receive the 'formal' invitation including ideas for haiku, please contact Nola Borrell. All welcome.

Contacts: Jeanette Stace (ph 473 6227, e-mail [njstace@actrix.gen.nz](mailto:njstace@actrix.gen.nz)) or Nola Borrell (ph 586 7287, e-mail [nolaborrell@xtra.co.nz](mailto:nolaborrell@xtra.co.nz))

### Pat White

### & Karori Wildlife Sanctuary Writers

### Turnbull House Bowen Street

Thursday July 15<sup>th</sup> 8 p.m.

Pat White has lived in Gladstone, Wairarapa for over twelve years. He is married, and teaches in the art department of UCOL Wairarapa in Masterton. His poetry has been published in many NZPS anthologies over the past decade. A new collection, *Planting the Olives*, from Frontiers Press, will be launched in Masterton on National Poetry Day. In recent years Pat has been closely involved with the very successful 'Poems on the Vines Festival' featuring a large number of our leading poets.

Last March the Karori Wildlife Sanctuary held its first creative writing day, 'Tales from the Trails'. Writers - experienced and beginners - were invited to use their location as a stimulus and setting for their writing. The day included guided tours, workshops on writing and publishing, and readings from local writers. Come and hear poems inspired by kiwi, weta motels, kaka, old goldmines, ducks, faultlines, skinks and more!

### Sharing Your Poetry Without Publishing 2004 NZPS Workshop

Laurice Gilbert, poet and visual artist, will lead this year's workshop and guide us through some crafty ideas for distributing those rejected and unpublished poems we all have tucked away.

As ever, there'll be opportunities for creating new work - and a few surprises, too. Laurice has put together a programme over two days to inspire the latent artist within any poet. She's a workshop addict herself who recognises the need to set time aside simply to write, and has some new and unusual poetry ideas lined up for us.

This weekend workshop to be held on July 31<sup>st</sup> & August 1<sup>st</sup> from 9.30 a.m.-4.30 p.m. The venue is the Karori Arts & Crafts Society in Beauchamps Street, Karori. Numbers are limited to 12 on a first-in basis, with priority given to members.

The workshop fee of \$60 (\$75 for non-members) covers most materials, but to help keep costs this low, participants will be asked to bring a few extras to share. A list of suggested contributions will be issued once attendance is finalised.

Register by contacting us at NZPS Workshop, PO Box 5283, Wellington and enclosing fee.

## ☞ Corrections ☜

Oh, dear, that's what happens when your proofreader goes off to the UK and you end up doing the job yourself and make a hash of it. Obviously I got interrupted listing the winners in the Bravado Poetry Competition, as I left two Highly Commended off the list: **Sandra Simpson** (Tauranga) for *Safe Anchorage* and **Tim Upperton** (Palmerston North) for *Giving up the ghost*. Belated congratulations to you both.

My most sincere apologies to Sandra and to Tim, and also to **Helen Bascand** who is from Christchurch – not noted – and to **Glenda Fawkes**, who is from Otaki, not Christchurch.

Sorry sorry sorry sorry sorry.

I am also contrite that I called **Hugh Wilson** – an eminent and respected writer and illustrator – Hugh Manson. Where was my head? Hugh contributed to *Voices* from Sandie Legge (reviewed in May 2004) who kindly pointed out to me the error of my ways. More apologies to Hugh – who should be thankful I did at least get his first name right ... JA

## ☞ A warm welcome to ... ☜

... Sarah Anderson ~ Wanda Barker ~ Jane Barr ~ Suzanne Chapman ~ Elizabeth Coleman ~ Betty Don ~ Susannah Donovan ~ Maureen Doyle ~ Scott Fry ~ Max Gawler ~ Desiree Gezentsvey ~ Cynthia Greensill ~ Janet Hardley ~ Katie Henderson ~ Jenny Goulding James ~ C. Jones ~ Jennifer Lenzini ~ Harvey Molloy ~ Lizzie Murdoch ~ Lois Mead-McEwan ~ Charlotte McKenzie ~ Noeline Nuttall ~ Felix Olsson ~ M.J. Patterson ~ Lynn Pearl ~ Mrs. R.M. Ralph ~ Alexandra Smith ~ Penny Smith ~ Gillian Ward

### Quotation of the Month

"Poetry is just the evidence of life.  
If your life is burning well, poetry is just the  
ash."

*Leonard Cohen*

## ☞ Other News ☜

### Writers' Fellowship for Vincent O'Sullivan

Distinguished poet, fiction writer, biographer and editor Vincent O' Sullivan has been awarded the \$100,000 Creative New Zealand Michael King Writers' Fellowship to write a collection of short stories and two novels.

The Fellowship was established last year to support senior writers wishing to work on a major project over at least two years. It has been renamed in recognition of the late Dr Michael King, to honour his contribution to literature and his role in advocating for a major fellowship for New Zealand writers.

For O' Sullivan, Fellowship gives him 'total liberty to spend a couple of years devoted to researching and writing the three works. There' s still some essential research to be done out of New Zealand and the fellowship makes that possible.'

His study of New Zealand writer *John Mulgan: Long Journey to the Border* (Penguin) was shortlisted in the biography category of the 2004 Montana New Zealand Book Awards. In *The New Zealand Herald* last November, Michael King described it as 'a fine and scrupulous biography' and concluded: 'I can' t envisage a better or more deeply satisfying book being published in New Zealand this year.'

O' Sullivan' s latest poetry collection *Nice morning for it, Adam* (Victoria University Press), was published this year. One critic wrote that this latest volume 'shows O' Sullivan in superb form: he just keeps getting better'.

Over the past 15 years, O' Sullivan has produced five poetry collections, two novels, two short story collections, three plays for professional theatre, several radio plays and the Mulgan biography.

In that time, he has also edited numerous literary publications and is completing the final volume of the 5-volume edition of *The Collected Letters of Katherine Mansfield*, which he has been editing with Margaret Scott. He has also edited *The Norton Critical Edition of Katherine Mansfield*, which will be published next year by W.W. Norton and Company, New York.

What else is there left for him to achieve? "Anyone satisfied with what he' s done has already given up being a writer," he says. "All I want to achieve is that the next book might be an improvement on the previous one."

## Griffin winners 2004

Bill Manhire was at the celebratory evening in Toronto when the Canadian and International winners were announced for the annual 2004 Griffin Poetry Prize - Anne Simpson with *Loop* and August Kleinzahler for *The Strange Hours Travelers Keep*. At C\$80,000, this is the most lucrative award for books of poetry from any country in the world.

The three judges read a record-breaking 423 books, nearly 100 more than the preceding year, from 15 different countries translated from 17 different languages. The winners will read at Poetry International 2004 at the Royal Festival Hall, London, in October before a prestigious company of writers that includes trustee Margaret Atwood.

The Griffin Trust is pleased to announce a new association with *The Times Literary Supplement*, which will publish shortlisted poems and offer prize anthologies to new subscribers.

Full details can be found at: <http://www.griffinpoetryprize.com>.

## CLL Nonfiction Writers Awards

Copyright Licensing Ltd (CLL) will provide two \$35,000 grants to writers of non-fiction books this year – the first time two have been made available. Money come from copyright revenue collected by CLL on behalf of authors and publishers. Writers must submit a project planned or underway to a selection committee set up as the CLL Writers' Support Fund in 2002.

One grant of \$30,000 was awarded that year to Sarah Quigley to write a biography of poet and patron of writers, Charles Brasch. This biography is soon to be published by Penguin Books. Another grant was given last year to Dr Paul Miller, a senior lecturer at Victoria University's School of English, Film and Theatre, for his biography of one of this country's most important literary scholars and cultural theorists, Bill Pearson.

While the first two awards went to writers completing biographies on foremost literary figures, Kathy Sheat, Chief Executive, CLL, encourages all established writers of non-fiction to consider applying for one of the two awards on offer this year. She says they want to hear from writers with interests in the sciences, business, Māori and Pacific studies, the arts and beyond. Applicants must be New Zealand citizens or permanent residents and writers of proven merit.

Applications close on 15<sup>th</sup> August 2004. The two winners of this year's awards will be announced at a special ceremony on Wednesday 20<sup>th</sup> October. Full application details for the CLL Writers' Awards are available online at [www.copyright.co.nz](http://www.copyright.co.nz) or by phoning 09 480 2711.

## New writing group in Wellington

If you write and the names that follow mean something to you, then get together in Wellington with a newly-formed group, The Mind Inclined Writers Group – who make reference to Jack Kerouac, George Orwell, The Electric Kool Aid Acid Test, Albert Camus, Fahrenheit 451, Ken Kesey, William S. Burroughs, Fear and Loathing in Las Vegas, Catch 22, A Clockwork Orange, Alan Ginsberg, Herman Hesse, Kahil Gibran, Catcher in the Rye, Chuck Palanui, Tolkein, High Fidelity, Generation X, Ursula LeGuin, Brave New World, The Snow Leopard, Irvine Welsh, Oscar Wilde, Dune, Lord of the Flies, Walt Whitman, Neversness, Philip K. Dick, Edgar Allan Poe, H.G. Wells, Mikhail Bulgakov, Hitchhikers Guide to the Galaxy...and other assorted influences.

Contact Paul on: [paulpingpong@hotmail.com](mailto:paulpingpong@hotmail.com) or txt /ring him on 027 699 3744.

## Publications

### Traditional Songs of the Maori

Mervyn McLean & Margaret Orbell

Auckland University Press celebrated New Zealand Music Month this June by releasing a special new paperback edition of this award-winning classic work. Now enhanced for the very first time by two audio CDs that contain rare recordings of all the songs in the book, drawn from the McLean Collection in the Archive of Maori and Pacific Music @ \$69.99. Further information online at: <http://www.arts.auckland.ac.nz/research/index.cfm?P=435>

### Landfall plays with language

*Landfall 207* explores stutters, creative mistakes, and slips of the tongue. Local and international writers and artists look at what happens when language starts to misbehave in strange and compelling ways. Nick Ascroft is our guide inside the world of competitive Scrabble. Tim Corballis wonders about stuttering. Peter Wells considers the politics of reviewing and the weight of words. Poets Emma Neale and Tze Ming Mok write about the poetic noises made by children and the sometimes childlike translations made by adults. The walls talk in a major portfolio by internationally renowned word artist Kay Rosen. And writers including Annamarie Jagose, Anna Livesey and Sara Knox point us toward their favourite signs.

Further info. & review copies from University of Otago Press (ph 03 479 9094, e-mail [amanda.smith@stonebow.otago.ac.nz](mailto:amanda.smith@stonebow.otago.ac.nz))

### Books launched in Wellington

The Earl of Seacliff Art Workshop and Waimahea Publications are launching new publications by Moshé Liba. The venue is Kwanzaa – The African Shop, 119 Manners Street in Wellington on Thursday 15<sup>th</sup> July from 5 – 7 p.m.

Two poetry books are *The Estuary of Komo*, a lament for the children of Gabon, and *They Drank Kava*, described as an imaginary journey through a failed coup.

Additionally Moshé Liba will be reading from the novel written jointly with Marian Goldner, *Finding Eden*, a boy's adventures among the Baka pygmies.

I.E. Scott and Michael O'Leary will introduce the publications.

## Submissions

### New Zealand Science Fiction Poetry Anthology

Mark Pirie and Tim Jones are editing an anthology of New Zealand science fiction poetry that will include both new and reprinted work.

They are looking for submissions of science fiction (SF) poetry - poetry that speculates about the future, other worlds (inner or outer, virtual or real), space and time, and ways that reality might be, or become, different. Poetry that uses the metaphors, imagery, and even clichés of science fiction to explore the world we think we know. And it's poetry that doesn't fit any of those criteria, but that we know is good SF poetry when we read it.

They are *not* looking for fantasy or horror poetry, or mainstream 'realistic' poetry, without SF elements; neither are they looking for poetry about science that doesn't have an element of speculation. There is no set line length limit on submissions, but long poems will have to be exceptionally good to be accepted.

For previously published work, please send full publication details with your submission. Both New Zealand-resident writers, and writers who are resident overseas but have spent a substantial part of their lives in New Zealand, are welcome to submit.

**Deadline for submissions: 15<sup>th</sup> November 2004.**

For more information, please contact:

*either*

Tim Jones 87 Ellice Street, Mount Victoria, Wellington 6001  
(<http://users.actrix.co.nz/timjones>)

*or*

Mark Pirie, 97/43 Mulgrave Street, Thorndon, Wellington.  
(<http://headworx.eyesic.co.nz/about/piriem.php>)

**To find out more about SF poetry** check out the Science Fiction Poetry Association web site at <http://www.sfpoetry.com>

## Reviews

### The Life and the Dark, by Richard Reeve

Let me say from the outset that Richard Reeve's second poetry collection is a challenge. Readers who like to work hard for their rewards will relish the fact. Others may find it frustrating.

It helps to know what Reeve himself said of his work when his first book *Dialectic of Mud* was launched in Dunedin three years ago. 'Many of these poems describe unapologetically the indignity of modern man in the face of mortality, for whom the traditional structures of thought and feeling have mouldered into bizarre husks. Yet, the impulse behind them derives from a more complete and even reverential acknowledgment of the encompassing world, which can come only after we have accepted our own finitude.'

It's as though the scales fell from the poet's eyes (if they were ever there in the first place) to penetrate the fragile platform of expectations and values thrown over the abyss of anomie and death.

Three remarkable poems, *Dead Whales*, *House Fire* and *Blowflies at the Bottom of a Fiordland Toilet*, are metaphors for this unvarnished vision. The processes of decay and corruption in the whales are as significant (real? beautiful?) as the wild southern seas. By the fury of its elemental power, fire transmutes a suburban home and its history into a travesty of distorted forms and substances. To a fly, the user of the Fiordland longdrop is an all-providing deity whose products are objects of worship. (This latter poem perhaps comes closest to humour in the work.)



Language is just one more substance in a universe of flux and shifting matter. Richard Reeve has an assured grasp of traditional verse forms. Grammar is however often deliberately fractured e.g. 'yet is are/you not'; 'not nothing will survive...' He has fashioned a new way of using language to capture his vision.

Aptly titled *The Life and the Dark*, Reeve's book describes a world of storms, 'frigid streams', 'the sea's cold music', loneliness, the wind, stones, abandonment:

'Poetry is always obituary. Where else should we recover  
the thin flame of life  
but in the wreck of others?...'  
(from *Cape Saunders Lighthouse*)

Given the poet's youth and environment I detect a strand of the romantic tradition in his infernal landscapes and cold seas (compare Hawthorne Parsonage and the moors). He is also of the avant- and speaks with a strong and original voice.

Richard Reeve may confound expectations, but he also raises them. He is an editor (*Glottis* and *Deep South*), an academic, an award-winning poet – and this is just the beginning.

(2004) REEVE, R. *The Life & the Dark*.  
Auckland UP @ \$21.99

### **Café Boogie, by Jenni Nixon**

If you ever wonder what big city life is like, part of the answer can be found in Jenni Nixon's *Café Boogie*. The big city is Sydney where Nixon – a New Zealander in exile – was formerly an actor with the Brisbane Theatre Company, now lives and works as a performance poet. Interactive Press in Brisbane have brought out her book in their Emerging Authors Series which 'showcases the best emerging Australian literary talent.'

The milieu Nixon writes about and moves amongst includes Sydney's bohemian culture and lesbian and gay communities – part poetry slam, part Mardi Gras. That Jenni Nixon is a survivor is evident from the fact that her record of the city's subcultures spans more than thirty years and from her chubby smiling face in the author photograph. Many of those she writes about were not so lucky. Their young lives were cut short by AIDS, drug overdoses, and violence. Nixon's compassion is not overstated. It is enough to have noticed and recorded:

'this is what being young is all about experimentation  
trust mixed with danger smell of leather stale perfume  
whips of pleasure words of pain sweet really.'

The poet is not out to shock but to entertain and this means to 'tell it like it is.' Her poem *Visitor at Home* won a prize at the Henry Lawson Festival in 2002:

'a visitor at home brawling with mum waiting  
to go back to the club to be with men who understood  
the way of wars.'

Although there are a number of formal poems, including a villanelle, most of the work appears on the page as dense blocks of text punctuated by spaces, as in the examples above. They demand the poet at the microphone – the vitality of performance – but lacking that, I was entertained and not a little moved by such an intelligent observer of the nitty-gritty in the city. Jenni Nixon makes it plain that she is not just a spectator, but a participant.

(2004) NIXON J. *Café Boogie*. Australia,  
Interactive Pubns. @ \$Austr.21 + GST

(Reviews by Robin Fry)

### **It was a Tuesday morning, by Peter Olds**

This welcome and well chosen anthology selects from each of Olds' seven collections published between 1972 and 2001, though regrettably includes no poems written since then. Three things stand out as marking Olds' distinctive voice: The poems seem quite modern in their simple language, readability, and introspective quality. The poetic voice is in the cadence, established in the first poem with its short, rhythmic statements, fluent lines, and skilled use of unobtrusive assonance and alliteration. The poetry is strongly imagistic which, while describing almost always the everyday, it makes by selection and simple almost child-like presentation of details seem fresh and even strange beyond the fact that a druggy is presented often as the voice. The voice confesses:

'I'm like a child  
running across your lawn  
chasing unidentified lights.'  
(from *The Broken Houses*)

and

I was surprised by the amount  
of white in everything. For instance  
the people with their white eyes &  
smiles and the white fumes  
of the traffic  
(from *Music Therapy*)

And sometimes the accumulating images in a poem suggest much about our times and minds without at all seeming to intend to do that, as in *Letter from Seacliff* about killing rats: 'Wiped up the blood. / The hut was mine.'

Pills, drugs, alcohol are part of the poetic background. In the poem *The Mandragora* the term mandragora suggests drugs used to enter another world whose unpredictability - a place of error or fanciful imagination or hilarity - is maybe part of the lure.

American poet Charles Bukowski is quoted as saying whilst praising Old's first collection: 'He should get a little better, though, when he forgets some of the books he has read'. And there is occasionally a sense of a man looking at things in order to write poetry. And when he tries a more 'public' and less introspective personal type of poetry, as in *The People of Spring Street*, it's much more self-conscious poetry.

But Bukowski would be pleased by his latest collection in which all the Olds elements work well together to produce a typically Kiwi understated body of poetry which is impressive, not least for its evidence that the once mental hospital inmate has outlasted the hospital. It's a book well worth buying.

(2004) OLDS P. *It was a Tuesday Morning*.  
Hazard Press @ \$24.99

(Review by Bernard Gadd)

### **Unfurling, by Judith Dell Panny**

The appeal of Judith Dell Panny's debut collection is to emotions rather than intellect. It fits into the current stream of Modernist poetry with poets giving their personal take on the world. And, without doubt, poetry is a genre peculiarly well suited to self-expression.

The title *Unfurling* neatly encapsulates the dominant theme. The persona of the poems travels - literally and metaphorically - as s/he moves away from past constraints and welcomes new understandings.



Panny chooses subjects of personal and central human concern - intimacy and family relationships (*Waiting, Light Song*), fragility of life (*Weather Report*), peace and war (*Peace in the Black Forest*). She openly admires the skilled use of words to express the significance of such concerns (*That Far Frame Cry*).

This coherent collection, edited by Andrew Mason, has 40 poems in five sections: *Unfurling, In the Flensing Air, Gifts, Songs of Disenchantment*, and *White Wings*. The misty cover photo of trees and road by Udo von Mulert complements both title and theme. The paper is delicious, and the format spacious and uncluttered, just right for these simply-worded poems.

The poems run through the gamut of emotions, including rage and defiance (*Dawn*); fear and powerlessness (*Life in the Labyrinth*); gratitude and triumph (*One Up*); and love (*Waiting and Watching from a Car*). The persona steadies herself for change, practises peace, seeks transcendence (*Light Relief*). The sharpness of *Grandperson*: ('Grandmother died of a bad conscience./ She scorned a truce and went down with a fever') contrasts with the gentleness of *Seventy People Practise T'ai Chi: The Twenty-four Forms* ('from five different nations/ we rise with one breath.').

The style is clear and straightforward. Words are used carefully, economically, without ambiguity or layered meanings. There are one or two infelicities; e.g. the repetition of *glide*: 'sails glide', two lines later 'rowing eights flick and glide' (*Evening in April*). Titles of poems identify the content: *Class Trip, Son's Flat, Ferry to Wellington* - you know where you are.

Panny is skilled at quickly evoking mood as in *Autumn Song*. Here, her love of people and delight in nature - particularly light and colours - shine through.

### Autumn Song

In memory of Stanley Yvonne Roche

You stayed till autumn, Stanley  
reclining dishevelled and cushioned  
a tawny elm in the late light.

Your voice was always ochre and autumn  
bronze as clusters of willow switches  
cinnamon as the huge oak leaves  
brown as the strata in the cliff-face  
golden as low beams of dusty light  
among quiet trees.'

Imagery abounds, especially nature imagery. The fact that Stanley, 'a tawny elm', has qualities of willows and oaks, though not consistent, does not seem important. The poem gives a rich picture and memory, and does so succinctly. However, I found some personification a little precious; for example, 'The jib shimmies/ waves me to wing my way on board.' (*Evening in April*) or stale as in 'float like clouds' (*Seventy People Practise T'ai Chi: The Twenty-four Forms*) - though that, indeed, may be a direction in t'ai chi.

Within the constraints of one main image or emotion these poems work. *Song of the Gauntlet* sparks with energy, and would sit easily in a collection of poems for women reacting to feelings of powerlessness and claiming the power to direct their own lives. It scores high on a critical question: Does the poem create a sensation, rather than simply an understanding? and would appeal to the mainly female audience that delights in Australian folk-singer Judy Small's lyrics.

At times I found Panny's poems too explicit, particularly so with *Nuclear Euphemisms* - despite its valid point. Her 'breaking free' poems run a thin line between 'sensation' and writing for possible therapeutic purposes. This is not to deny the depth of feeling. Since Panny admires enigma in poetry as in *To a Skilled Poet* ('Your poems/ enigmatic embers/ glow darkly/ catch light/ flare/ -your corona.') this may well be her next step.

The rhythm didn't always quite work for me - though poems read aloud by the author can reveal subtleties that escape the reader. An exception is the lyrical invitation of *Tuning into ancestors from Roman times* which has something of the rhythm of Judy Small's folk songs as well as skilled half-rhymes:

'Walk through the spring-hinged gate.  
Find sharp rich berries, reed-rimmed lakes.  
Listen to the cowbells, the bluebells, the grasses  
to hear again our ancient Roman voices.'

Overall, *Unfurling* communicates depths of love and joy, sorrow and courage. Readers - especially women - will respond to the emotions and events in these poems. The book's presentation is a delight; and the price tag modest.

But I want more. Panny's place in academia (Honorary Research Graduate of Massey University, teacher of New Zealand literature) and her other publications (on Janet Frame's fiction and Patricia Grace's short stories) indicate a strong intellectual orientation. I look forward to her next collection.

(2004) PANNY JD. *Unfurling*.

Dunmore Press/ Whitireia Publishing @ \$14.95.

(Review by Nola Borrell)

☞ Out & About ☜

DUNEDIN

Upfront:

Spotlighting Women Poets

About 50 people packed into the room for Upfront's May performance. The open mike session was well supported. Ten readers traversed a range of styles and genres - traditional, post-modern, rhyming, rap-influenced, reflective, funny. It was inspiring to hear the strength and diversity of voices. Open mike readers were Ruth Arnison, Kirsteen McLay, Claire Beynon, Debbie Williams, Kaye McKenzie Cook, Ormsby Sakal, Phoebe Smith, Kate Duignan (this year's Burns Fellow), Lee Smith and Anne Jacobson.

The first featured poet for the evening was Anna Kelly, a Year 13 student from St Hilda's College. Anna is a prolific writer, who draws on family and friends for inspiration. Her work has a subtle energy and stands out for its fresh take on familiar situations. Here is an extract from Anna's poem for her sister, *Happy Birthday Melissa*:

fifteen now! so old, much  
older than fourteen, but of course  
not yet, not til 3, but technicalities  
have never been my thing  
as much as yours.  
you're still sleeping, beauty sleep...  
fifteen is such a strange age,  
you'll realise that, it's like seventeen  
you can't do anything but count down  
to the next age...

Sandra Smith describes herself as a writer, mother, designer, seamstress, business manager, chief cook and bottle washer. She has had her poetry published in various journals and her short stories have been broadcast on National Radio. Sandra recently opened Gloria, a shop in lower Stuart Street where she sells wearable and non-wearable art, much of it made by her. She has started using her poetry in her clothing designs.



A beautiful 'poetry skirt' displayed at Upfront is inscribed with this poem:

### St James Air

Stars flicker in a stained  
midnight sky  
light moves in Vistavision  
and speaks through black space  
bringing messages from beyond.

From the next seat a  
leather jacket sounds a  
strangled scream a  
Jaffa drops and rolls  
to my feet.

The movie screen dream  
falls for a time  
silent.

In 1954 a meteor  
of iced vanilla  
fell from above  
and shattered smack dab in the middle  
of a bald man's head.

He is probably dead  
now.

The final featured poet for the evening was Brigid Lowry, this year's Writer in Residence at Dunedin College of Education and the recipient of numerous literary awards and prizes. Brigid graduated from the University of Western Australia with an MA in Creative Writing in 1997. Her book for young adults, *Guitar Highway Rose*, was winner of the WA Young Readers' Choice Award. Brigid gave an entertaining performance that at times had the audience in stitches. Yet her work never loses tenderness or vivid imagery and she plays skilfully with language:

### Sunflowers

This is the poem she tries to write each autumn.  
At first it was about loss, speckled pears  
and dry grasses.  
The next year, a farewell to the grasses  
but the pears remained.  
They were joined by a bowl of plums.

This year, sunflowers.  
Their dusty faces looking down,  
dusty-faced sunflowers, dusty suns,  
sun-faced flowers,  
look-flowers sunny and dusted,  
yellow droopy flowering things with  
sun-dusted faces,  
bright flower faces  
taking up all the page.

She eats the pear.  
She dreams of plums.  
At last  
the autumn poem.

Upfront takes place on the last Tuesday of every month, upstairs at Cobb and Co (corner Stuart and Cumberland Streets). Be there from 7 p.m. to settle in with a wine or a coffee. Readings begin at 7.30. We welcome new and experienced open mike readers - bring two or three poems, and let the MC know on the night.

## NELSON

### Nelson Poets

Over 20 people gathered on a chilly winter night for the June meeting of Nelson Poets. It was the second time we met at Kafeine Café, which like the company was very warm. The food and coffee are great too!

Local storyteller, Barbara Rhodes was M.C. for the evening and spoke of her collection of skulls and bones. Her poem about an albatross bone was poignant. Irish visitor Sonia Keenan's poem on inter-religious marriage had everyone laughing and promoted much discussion afterwards. I'm sure many of the Catholics present went home to check if their eyes really were too close together.

Other poets to read were: Jean Bird, Eva Brown, Joyce Caldwell, Betty Don, Carol Ercolano, Colin Gunn, Lesley Haddon, Kane Hogan, Joan Lees, Dorothy Pallesen, Gaelynn Pound, Rosemary Purse and Mark Raffills. Visitors are always very welcome.

### Oedipus Reigns

Some women are attracted  
To men they feel need to be  
Saved from themselves  
Underneath the male's gruff exterior,  
The drinking, gambling and other addictions  
They envisage a beautiful person  
But the men don't want to change  
They are well aware of where their  
Sexual attraction lies and enjoy  
Being mothered by  
Their current lover...  
Even if her name isn't Jocasta

(Report and Poem by Gaelynn Pound)

## PICTON

### Picton Poets

At the June meeting, we finished off John Canham's presentation on Robert Browning with a study of his poem *My Last Duchess*, before completing planning for Montana Poetry Day.

Anne Barrett is putting together a booklet with (it's hoped) three poems from each member around a theme of *Seas, Ships and Sailing Boats*. Then our next meeting - 14<sup>th</sup> July @ 10am - is in Mariners Mall, Picton, where we'll be working with children on decorating T-shirts for MPD. Favourite poems will be displayed, firstly in the Mall and then at the Millennium Gallery in Blenheim for the evening performance with Jeffrey Paparoa Holman.

If you'd like a taste of a maritime poem, here's a triolet on the theme of 'I was brought up on':

### Jonah

I was brought up on  
A big shoal of herring  
My whale's gut got stuck on.  
I was brought up on  
Juice from his abdomen  
All spewed up and churning.  
I was brought up on  
A big shoal of herring

### Sandy Arcus



## WELLINGTON

### Helen Jacobs at Turnbull House

Helen Jacobs (the pen name of Elaine Jakobsson of Christchurch) brought both Wellington poems and Wellington friends to the June meeting in memory of her many years living in the Eastern Bays. The theme of 'Place' united her poems, and we travelled from Wellington to the Wairarapa, Taranaki and Christchurch - all home for Helen. The poems selected came from four collections and an upcoming publication, *The Lyric Road*.

Wisely, Helen began with Wellington, and won us over immediately with her expressed regret at leaving Wellington to become 'a flat-earth dweller of necessity'. *Wellington Revisited* aptly opened her reading to catch us up into Wellington's environment of sea and wind and wildness. On a recent day of 'endless blue' I also walked to her 'three white lighthouses' and was content. Helen spoke of her apprehension in flying into windy Wellington. The pilot quipped, "If I get between the wind gusts I'm all right". On foot, she is a wind lover:

#### Like Wine Pouring

This is the wine  
the elixir,  
a wind  
sharp and clear  
along the coast.

What else  
hangs so cleanly  
to the hill face?  
It cuts short waves  
freshens the beach  
with sea smells.

That is all there is:  
tough hillsides?  
a plain road  
a shingle beach  
and the wind  
pouring the sea  
and air like wine.

Several poems reflected her environmental concerns. Helen recalled her mayoral and Eastbourne challenge of the early '80s when the 'slug' moved in and banished the small rocky bays on the road to Pencarrow - 'now a more austere walk'.

Her close observation of the sea showed in *Boy and Boat*. 'This is the dream/ of a boy/ who dreamed/ of a boat/ that lifted on the water/ in the languid way/ of a dream's first coming'. For five years Helen was handicapper at the local Yacht Club, in the days of P class, Starlings and Moths. In the Wairarapa we were taken to the wild south coast, a garden in the wilderness, and Lake Ferry, to where the sea and wind and land are totally themselves and 'the plainest words' are needed.

Then off to her birthplace, Patea in Taranaki. Once a thriving coastal port, provisioning Maori canoes in the 1870s, Patea is now a handful of houses, a museum. Helen told of her alarm as a miserable, cold child at seeing a Maori haka on the street. So, *Patea*, an historical poem; and *The River* ('I visit memories') and the quietness of the bush, tramping, small tunnels and waterfalls.

In Christchurch, Helen's home as a young student and now in retirement, we visited a large city garden (*A Spilling of Flowers*), and watched a cat stroll along the high wooden fences 'before the time of shutting/ the windows, the time when it is/ too early yet, yet nearly time/ to close up.' (*Cat*).

Here was another reminder of her haiku-like orientation to 'seize the moment', knowing no moment repeats itself. *Port Hills* also has this quality, and parallels love and knowledge of a person and the land in a moving poem:

#### Port Hills

We came to the bare bones of it  
on the ridges, walking slowly,  
and sat on the rock spine to peel  
mandarins, watched the bright-jerseyed  
children bobbing their blue kite;  
watched the sucked-out harbour  
half-shadowed and shine and motionless;  
watched the last high snow streaks.

Silently the crater brims with all  
our intermittent years of returning,  
shaping over and over the ground  
of each other.

Resting,  
having come to the tussock, the spare, the  
persistence of landform, the bone line  
of each other.

Helen's favourite poem is *On Your Ninetieth Birthday* the cherished gift of the recipient. She opens with 'Tolerant, after all these years/ you accept the bland florist roses/ in mid-winter', and concludes, 'In summer I would have brought you/ the smell of roses.' This poem is included in *My Garden, My Paradise* (edited by Christine Stachurski, Hazard Press).

Then the perennial question from the audience: How do poems arrive? For Helen, images and ideas may simmer away for a long time. Usually, a key word helps a poem to take shape. Images are a pre-requisite: 'I'm a very visual person'. That applies not only to her land and sea writing but also to her political poems.

Helen said, 'My poetry is not all about place-names!' For example, *Threads* weaves three images: a stark picture on TV of a woman standing with nothing but her child, dead of hunger; Helen's seeing it while embroidering as a pastime, and using expensive threads; and a weaving from New Mexico, bought by her daughter from a pavement seller.

The audience - all too small - was warmly appreciative of Helen's carefully prepared reading of crafted and reflective poems. (Her work on 'place' will also appear in the forthcoming NZ literary atlas being collated by Nelson Wattie, for Steele Roberts.)

(Report by Nola Borrell)

### 🌀 Competitions 🌀

#### The Swift Satire Poetry Competition

The Kilkenny International Swift Society invites submissions of a satirical poem, in the spirit and style of Swift, on a topic of social/political interest. The competition is both a celebration of Swift as one of Ireland's greatest satirists and a move to promote political and social commentary through satire. Further details are available on the website on [www.swiftsociety.com](http://www.swiftsociety.com).

**First Prize:** Eur 1,000 Closing Date: 24th July 2004.

**Judge:** Professor Joe McMinn of Ulster University, Northern Ireland.

## Takahe Poetry Competition

Judged by Jack Ross, editor, novelist and short story writer. First Prize \$250 & Second Prize \$100. Two Runners up will receive one year's subscription to *Takahe*. The New Zealand Book Council will also grant the winner and both runners-up a year's membership in the New Zealand Book Council, which will entitle them to four issues of *Booknotes*. Closing Date: 30<sup>th</sup> September 2004. Results will be posted out in December 2004. Full details and entry forms on the NZSA website – [www.authors.org.nz](http://www.authors.org.nz)

## Takahe Cultural Studies Competition

Judged by Rudolf Boelee & Cassandra Fusco. First Prize \$100, plus four runners-up will receive one year's subscription to *Takahe*. Closing Date: 30<sup>th</sup> September 2004. Results will be posted out in December 2004. Full details and entry forms on the NZSA website – [www.authors.org.nz](http://www.authors.org.nz)

## San Francisco International Competition Haiku, Senryu, Tanka and Rengay

### Sponsor:

Haiku Poets of Northern California.

### Deadline:

Haiku, Senryu, and Tanka In hand, October 31<sup>st</sup>  
Rengay In hand, November 30<sup>th</sup>

All entries must be original, unpublished, and not under consideration elsewhere. There is no limit to the number of submissions. A first prize of \$US100 will be awarded in each of the four categories. Second and third prizes of \$US50 and \$US25 will be awarded for Haiku only. Contest results will be announced at the first HPNC meeting in January.

All rights revert to authors after the contest results are announced. Winning poems will be published in the Spring/Summer issue of *Mariposa*, the membership journal of the Haiku Poets of Northern California. This contest is open to all except the HPNC President and, for their respective categories, the contest co-ordinators and the judges (who will remain anonymous until after the competition.)

### Haiku, Senryu & Tanka Submission Guidelines.

Type or print each entry on two 3 x 5 cards. In the upper left corner of each card identify its category as Haiku, Senryu, or Tanka. On the back of one card only, print your name, address, telephone number and e-mail address (optional).

The entry fee is \$US1 per poem. Send haiku, senryu and tanka submissions, along with entry fee, to HPNC, c/o David Grayson, 9874 Golf Links Road, Oakland, CA 94605.

### Rengay Submission Guidelines.

All rengay must be titled. For two people (Poet A and Poet B) follow this linked format: 3 lines/Poet A, 2 lines/Poet B, 3/A, 3/B, 2/A, 3/B. For three poets (A, B, and C) the format is: 3 lines/A, 2 lines/B, 3 lines/C, 2/A, 3/B, 2/C. Type or print each rengay on three letter-size sheets.

Include full authorship information, stanza by stanza, as well as all poets' names, addresses, telephone numbers and e-mail addresses (optional) on one copy only. On the other two copies, mark stanzas with letters only (poet A, poet B, poet C) to indicate the sequence of authorship. The entry fee is \$5 per rengay. Send rengay submissions, along with entry fee, to HPNC, c/o Fay Aoyagi, 930 Pine Street, #105, San Francisco CA 94108.

## All Submissions.

Make checks or money orders payable in U.S. dollars to Haiku Poets of Northern California (HPNC). Cash (in U.S. currency) is OK. Enclose a business-size SASE (U.S. first class postage or an IRC) for notification of contest winners. No entries will be returned, with the exception that late submissions, or those received without payment, will be returned using your SASE; without an SASE these entries will be discarded.

## Haiku Presence Award

With a first prize of £100 (approx. \$300) and £25 each for up to 4 runners-up. Winning and commended poems will be published in *Presence* #25 or #26. The principal judge is Matt Morden. Entry formats are as follows:

**Option 1:** Up to three haiku on a single A4 sheet, including name and address. *This entry option is free of charge at the first stage.* You *must* include an s.a.e. If from outside the UK, you *must* include 2 IRCs or \$1 to cover return postage.

**Option 2:** A single A4 sheet including your name and address and as many haiku as you like, at the rate of £1 per haiku, or \$5 per three haiku. Payment should be by UK £ cheque to *Haiku Presence* or in \$ bills.

If neither payment method is suitable, please contact Martin Lucas to arrange an alternative, or use Option 1.

Entries by Option 2 will be guaranteed inclusion in the judge's shortlist. Entries by Option 1 will be sifted for quality by Martin Lucas and/or the *Presence* team. Those failing to reach the shortlist will be returned to the author. (*Entrants whose haiku are accepted for the shortlist will be charged a total of £3 or \$5 for entry to the next stage (irrespective of the number of haiku accepted).*) Payment for this stage must be made by 31<sup>st</sup> October 2004.

All poems will have author details deleted before final judging. Entries must be original, unpublished and not under consideration elsewhere.

**Closing dates:** 31<sup>st</sup> August 2004, Option 1 & 31<sup>st</sup> October 2004, Option 2. Please send entries to Martin Lucas, 90D Fishergate Hill Preston PR1 8JD UK.

## Tom Howard Poetry Competition 2004

A premier literary competition for original creative writing in poetry or verse in any style and on any theme. \$AUD2, 670 in cash prizes, plus publication in an anthology of winning and commended entries. Closing date: September 30<sup>th</sup> 2004. Full details from the NZSA office: e-mail [nzsa@clear.net.nz](mailto:nzsa@clear.net.nz)

## British Haiku Society Nobuyuki Yuasa Award 2004

The original deadline has now been extended to 30<sup>th</sup> September. The judges are looking for work of literary merit in which the fusion of haiku verse and haiku prose is distinctive and convincing.

**The entry fee** is £10 (cheques to British Haiku Society) or US \$15 (in bills at entrant's own risk) for each haibun entered. A maximum of three submissions per entrant.

**The judge** is Professor Nobuyuki Yuasa, editor and translator of Basho's haibun *The Narrow Road to the Deep North & Other Travel Sketches* (Penguin, 1966).

**Prize:** One winner will receive an original Japanese painting donated by Professor Yuasa, a signed original print created by artist David Walker to illustrate the winning haibun, and 10 copies of an anthology containing the winning entry and a selection of commended haibun by other entrants. All other entrants will receive one complimentary copy of the anthology.

**Conditions:** Open to the public worldwide, for haibun (with title) in the English language only, of a length between 200 and 1500 words, including one or more haiku. Work may be published or unpublished at the time of submission, but entry implies readiness for it to be published, if selected, in the contest anthology.

The judge's decision is final and no correspondence will be entered into. Entries cannot be returned. Copyright reverts to the author after publication. If insufficient entries are received, we reserve the right not to proceed with the contest, in which case entry fees will be returned. **Send to:** BHS Yuasa Award, Lenacre Ford, Woolhope, Hereford HR1 4RF, UK.

## ☞ Regular Gatherings ☞

*If you belong to a group not listed here, or you need to change the information on show please send an e-mail to the Editor.*



### AUCKLAND

**The Pub Poets** meet in the Royal Room at The Cock and Bull **Poetry Live** meets at the Grand central, 126 Ponsonby Road on Tuesday nights from 8 p.m. Contact: Judith McNeil (ph 09 360 2510), co-ordinator of Poetry Live & four-by-two publishing.

**The Glad Poets** of Henderson meet at the Waitakere Community Resource Centre Ratanui Street Henderson on the last Sunday of each month at 2 p.m. All welcome. Contact Barry (ph 09 832 4605).

**Auckland Poetry Nights.** 6 p.m. First Monday of every month at Baxter & Mansfield's Bookshop, 54 Wellesley Street West, Auckland. BYO work or someone else's -Bloomsburys, beatniks, punks and post-modernists all welcome. e-mail [books5@hardtofind.co.nz](mailto:books5@hardtofind.co.nz) or phone 09 307 7889

### BALCLUTHA

Meets every first Wednesday of the month from 7 p.m. at The LumberJack Café Owaka (15 minutes down Southern Scenic Route). Information: Gwyneth Williamson (ph 03 418 983).

### CHRISTCHURCH

**The Airing Cupboard Women Poets** meet at 10 a.m. every 2 weeks at The Quiet Room YMCA Hereford Street. Ring Judith Walsh (ph 03 359 74330 or Barbara Strang (ph 03 376 4486).

Another group is **The Live Poets' Society**, which meets the second Wednesday of each month at 7 p.m. at the Linwood Community Arts Centre (corner of Worcester Street/Stammore Road). Contact Alan McLean (ph 03 389 0908).

A haiku group, **The Small White Teapot**, meets upstairs at the Mainstreet Café Colombo Street at 7.30 p.m. monthly, 3<sup>rd</sup> Tuesday. Contact Barbara Strang: ph 03 376 4486

### CROMWELL

**Cromwell Writers** meet on the last Tuesday of the month in the homes of members on a shared basis. Contact Tom Llandreth (ph 03 4451352) or e-mail [tomal@xtraco.nz](mailto:tomal@xtraco.nz).

### DUNEDIN

Fortnightly readings are held at 8.30 p.m. at the **Arc Café**, 135 High Street. Check with the Café itself for dates and times.

**Upfront-spotlighting women poets** meets on the last Tuesday of each month at Cobb & Co. (first floor lounge) from 7 p.m. Open mike reading promptly at 7.30 p.m. followed by featured poets. Contact Martha Morseth (03 4739577) or e-mail [mjmorseth@clear.net.nz](mailto:mjmorseth@clear.net.nz).

### GOLDEN BAY

Joe Bell from Milnthorpe is the Convenor of **The Golden Bay Live Poets Society**. This Society has a monthly Performance Night at the famous Mussel Inn Bush Café at Onekaka.

(For dates go to [www.musselinn.co.nz](http://www.musselinn.co.nz).) Visiting poets are most welcome. For news of meetings contact Joe (ph 03 524 8146, fax 03 524 8047; or e-mail [gbybell@xtra.co.nz](mailto:gbybell@xtra.co.nz)).

### HAMILTON

**The Hamilton Poets Group** meets on the last Thursday of each month at the Satellite Campus on Ruakura Road Hamilton at 7.30 p.m. Contact Penny at: [pen101nz@yahoo.co.nz](mailto:pen101nz@yahoo.co.nz) (ph 07 854 0378).

### HAWKE'S BAY

**The Hawke's Bay Live Poets' Society** meets at 8 p.m. on the second Monday of each month (except January) at the Cat and Fiddle Ale House in Hastings. Contact Keith Thorsen (ph 06 870 9447) or e-mail: [kthorsen@xtra.co.nz](mailto:kthorsen@xtra.co.nz)

### KAPITI

**Mahara Poetry Group** meets at Mahara Gallery, Mahara Place, Waikanae, at 7.30 p.m. on the last Tuesday of every month.

### LOWER HUTT

**Poets Pub** A free entry community sponsored poetry reading happening. First Monday of the month from 7 p.m. at Angus Inn, Murphy's Bar, Waterloo Road. Bar is open & food to order. Free coffee and tea. Guest reader plus open floor mike session. For more information contact convenor Stephen Douglas (ph 04 569 9904, e-mail [DouglasSR@xtra.co.nz](mailto:DouglasSR@xtra.co.nz)).

### NELSON

**The Nelson Poets** meet on the second Wednesday of each month at 7 p.m. in Kaffeine New Street Nelson. New poets welcome. Contact: Martina (ph 03 548 2989) or Gaelynne (ph 03 546 8434).

### OPOTIKI

Opotiki Writers meet at 10 a.m. on the last Wednesday of the month at the Opotiki Hotel, for chat, support and motivation, all loosely based on our writing experiences. Contact Ann Funnell (ph 07 315 6664 or e-mail [timann@paradise.net.nz](mailto:timann@paradise.net.nz))

### PICTON

**The Picton Poets** (founded by Ernest Berry in 1996) meet at The Cottage 75a Waikawa Road Picton at 10.30 a.m. on the second Wednesday of each month. Contact: Anne Barrett (ph 03 574 2757, e-mail [wheezyanna@msn.com](mailto:wheezyanna@msn.com)) or Jenny Carroll (ph 03 579 3031, e-mail [jayemcee@paradise.net.nz](mailto:jayemcee@paradise.net.nz)).

### PORIRUA

**Poetry Café** meets monthly in the function room upstairs at Selby's Sports Café, 1 Selby Place Porirua on the second Monday. Free entry.

### ROTORUA

**The Rotorua Mad Poets** meet every Monday night at the Lakes Hotel Lake Road, 7.30-9.30 p.m. Contact: Colleen (ph 07 347 9847) or Kay (ph 07 349 0219).

### TAURANGA

**Bravado @ Browsers.** Poetry live at Browsers Bookshop, 26 Wharf Street every 2<sup>nd</sup> Sunday at 1 p.m. Featured poets and open mike. **Poets' Parlour** is a workshop meeting monthly for 3<sup>rd</sup> Sunday 12.30 p.m. in the Robert Harris Café, State Insurance Arcade, off Grey Street. Bring copies of work in progress for constructive feedback. Contact Jenny Argante (ph 07 576 3040, e-mail: [jenny.argante@xtra.co.nz](mailto:jenny.argante@xtra.co.nz)).

## TIMARU

If you are interested in the Timaru **Poetry in Motion** performance poetry group contact Karalyn Joyce (ph 03 614 7050) or e-mail [karalynjoyce@xtra.co.nz](mailto:karalynjoyce@xtra.co.nz).

## WANAKA

**Poetry Live** at the Wanaka Arts Centre, first Thursday of the month 7.30 p.m. Contact Pip Sheehan (ph 03 443 4602).

## WELLINGTON

**The New Zealand Poetry Society** meets on the third Thursday of each month (except for December and January) at 8 p.m. at Turnbull House Bowen Street.

**Bluenote** 191-195 cnr Cuba Street & Vivian Street, **Poetry Studio** every Sunday afternoon from 2 to 4 p.m. Free admission. ph 04 801 5007. Also at **Bluenote** performance poetry most Sunday evenings at 8 p.m. Contact Blaise Orsman (mob 025 616 04 53) or Blue Note (ph 04 801 5007) after 4 p.m. to confirm.

**Cafe Poetry to Go** at The Rock Café 4 Glover Street, off Ngauranga Gorge (up from LV Martin). If poetry is new to you this is the place find friends, learn to read aloud and exchange tips and books. Last Thursday of the month, supper provided, gold coin donation appreciated.

Contact Stephen and Rosa Douglas (ph 04 569 9904, or e-mail [DouglasSR@xtra.co.nz](mailto:DouglasSR@xtra.co.nz) or phone 04 5699904.

## Poesis: Poetry and Religion Forum

A forum to discuss religious poetry (international and New Zealand) will be held every five weeks in the WIT Library, Anglican Centre, 18 Eccleston Hill, Thorndon. All enquiries to [antonin@wn.ang.org.nz](mailto:antonin@wn.ang.org.nz).

## WEST COAST: HOKITIKA

Contact Don Neale (ph 03 755 7092) or e-mail: [startledworm@paradise.net.nz](mailto:startledworm@paradise.net.nz) for news of the winter meetings of the **Hokitika Wild Poets' Society**.

## WHAKATANE

**East Bay Live Poets** meet at 7.30 p.m. on the third Monday of each month in the Craic. Contact: Mary Pullar (ph 07 307 1126, e-mail [jwpullar@wave.co.nz](mailto:jwpullar@wave.co.nz)

## WHANGAREI

**Poetry, Prose, Tea & Talk**. Last Sunday of the month, 2.00 p.m. at 18a Vale Road Whangarei. Contact: Rosalie (ph 04 388 913) or e-mail [chtoomer@xtra.co.nz](mailto:chtoomer@xtra.co.nz).

## ☞ Talk Poem 6 ☛

### I Feel

#### Elizabeth Jennings

I feel I could be turned to ice  
If this goes on, if this goes on.  
I feel I could be buried twice  
And still the death not yet be done.

I feel I could be turned to fire  
If there can be no end to this.  
I know within me such desire  
No kiss could satisfy, no kiss.

I feel I could be turned to stone,  
A solid block not carved at all,  
Because I feel so much alone.  
I could be gravestone or a wall.

But better to be turned to earth  
Where other things at least can grow.  
I could be then a part of birth,  
Passive, not knowing how to know.

A recent obituary to English poet Elizabeth Jennings began with a quote from the writer: "Only one thing must be cast out, and that is the vague. Only true clarity reaches to the heights and the depths of human, and more than human, understanding." The words are from her study of 20th-century authors, *Seven Men of Vision* (1976), which included reflections on Yeats, D.H. Lawrence, Pasternak and St-Exupéry; but they sum up perfectly the aspirations and achievements of her own poetry.

Jennings' poetry is extraordinary in its lack of vagueness, in its clarity and clear-sighted passion. She is known as a prolific writer reluctant to edit; a woman of deep Catholic beliefs who never married, but devoted her life to her writing. While other of her poems have garnered more acclaim (*The Fountain*, and *Delay*, for instance), *I Feel* is a poem written from a deep well of Jennings personal experience.

Not a word is wasted. The title itself establishes what the poem is about, simply but with impact: how she feels. She uses contrasting imagery – fire and ice, and death and desire, stone and growth – to impact the reader's senses. She uses the Biblical image of two deaths as the ultimate in separation – from God, from hope.

It's impossible to believe, even on first reading, that this is a poem about anything as simple as carnal desire or physical loss. This is Jennings' crying out against the frailty of flesh against the perfection of spirituality; it's about her search to understand the loss of things never known, and to find her place in creation. It's about the age-old struggle of good v. evil, within each individual soul. It's about wondering where God is: 'I know within me such desire/No kiss could satisfy, no kiss'. Yet feeling so untouched by the God she longs for: 'I feel I could be turned to stone/ A solid block not carved at all/ Because I feel so much alone/ I could be gravestone or a wall.'

Jennings is crying 'What is the point?' and she offers no answers only, in the last stanza, her own weariness of the question. It is this clarity of language and honesty of cry that resonates with her readers. *I feel*.

Sue Emms

## ☞ KiwiHaiku ☛

slowing for roadworks –  
the man with the flag  
gives us a thumbs up

Catherine Bullock  
(Waihi)

Please submit KiwiHaiku to Owen Bullock PO Box 13-533 Grey Street Tauranga. Preferably but not essentially with a New Zealand theme.

AUGUST DEADLINE IS JULY 24<sup>TH</sup>

Now you can get some expert feedback on the poems you've written, with the new Poetry Advisory Service from the NZPS.

**What it's about:**

Every so often members - and non-members too - ask us if we will give written feedback on their work. At the moment, there doesn't seem to be a service readily accessible to writers outside academia. In response to such requests, NZPS is introducing a Poetry Advisory Service (PAS).

The aim of PAS is to provide writers of poetry with a written critique from an experienced poet on a sample of their work. This is a support service for poets who wish to develop their work.

Initially, PAS will be available for a trial period and only for members of NZPS. If it proves successful, we will then consider extending the Service to non-members.

**What you can expect:**

Focused and constructive feedback from an individual member of an experienced and published panel of poets selected for their proven teaching skills. This is your opportunity to get professional and personal comment on your writing.

Your work will be allocated to the most appropriate Adviser. You will receive a focused, concisely written critique, including a response to particular questions.

**What you do:**

- ❖ Choose up to 100 lines of poetry (500 words max.) for consideration.
- ❖ Identify those areas on which you particularly want feedback, e.g. choice of subject/ format/ use of words/ clarity/ imagery/ rhythm/ tone/ impact, etc.
- ❖ Fill in the application form.
- ❖ Enclose your cheque (no staples, please). The charge for NZPS members is \$65 (it will be offered to non-members for \$75.)

**Where to send your work:**

Please send two typed copies of your submission plus application form and cheque to:

Poetry Advisory Service NZPS  
PO Box 5283  
Lambton Quay  
Wellington.

(Remember to keep a copy.)

If you prefer, you can send your poems by e-mail to [info@poetrysociety.org.nz](mailto:info@poetrysociety.org.nz) and post the completed application form and cheque separately.

**Our response:**

We aim to send you a critique of your work within 4-6 weeks of receipt. This will be professional feedback, an honest, constructive response. We cannot guarantee that the critique will be full of praise and, inevitably, the response will be subjective.

Please direct all correspondence and queries about PAS, (including post-review enquiries) to the Co-ordinator. No adviser will enter into direct correspondence.

**Application Form**

Name: .....

Postal address: .....

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E-mail address: .....

Phone: .....

**TITLE OF POEMS**

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I would like feedback on the following:

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Enclosed: 2 copies of your work.  Yes

Cheque for \$65.  Yes

[Please make payable to Poetry Advisory Service, NZPS]

Date: .....

Signature .....

Please post to:  
Poetry Advisory Service NZPS  
PO Box 5283  
Lambton Quay Wellington